

Compiled by BRUCE RABENOLD.

# TURN OUT THE GUARD

SONG

Dedicated to  
Col. J. B. Kemper,  
73rd Infantry,

THE BIG SONG HIT  
of the 73rd INFANTRY REVUE  
AT  
CAMP DEVENS

"HALT!"



ROOKIE



"OBSERVING ALL THAT TAKES PLACE WITHIN  
SIGHT OR HEARING"



BANG!



2000

"TO TAKE  
CHARGE OF  
THIS POST"

"Corporal of the  
guard.  
Officer of the  
day"

GUARD HOUSE

"TURN  
HIM  
IN!"

## TURN OUT THE GUARD

By BRUCE ROBINOLD

We are the guard! We are the guard! And our gen-er-al or-ders are! or-ders are!

No. 1

To take charge of this post and all gov'ment prop-er-ty, gov'ment prop-er-ty,  
gov'ment prop-er-ty, Take charge of this post and all gov'ment prop-er-ty in view.

gov'ment prop-er-ty, Take charge of this post and all gov'ment prop-er-ty in view.

No. 2

To walk my post in a mil-i-ta-ry man-ner, Keeping al-ways al-ways on the a-

lert, And ob-serv-ing ev-'ry thing that takes place with-in my sight or hear-ing.

A musical score page for 'No 3'. The top staff is for the piano, showing a bass line and a treble line with chords. The bottom staff is for the soprano voice, with lyrics written below the notes: 'To re-report all vi-o-la-tions of or-ders I'm in-struct-ed to en-force There's'. The music is in 2/4 time, with a key signature of one sharp.

nothing to re-port Th'ere's nothing to re-port Cop'ral of the guard Th'ere's nothing to re-port

1st Tenor start at beginning and sing once thro' and stop.

2nd Tenor start at beginning when 1st Tenor reaches \* and sing once thro' and stop.

Baritone    u    u    u    u    u    2nd Tenor    u    u    u    u    u    u

Bass 46 53 58 61 64 Baritone 66 68 70 74 76 80 84 86

No. 4

A musical score for 'The Guardhouse' by Brahms. The vocal line is in soprano, accompanied by piano. The lyrics are: 'peat all calls from posts more distant from the guardhouse than my own.' The piano part features a sustained bass line and chords. The vocal line is melodic, with a high note at the end of the phrase.

4

No. 5

4  
No. 5

To quit my post on-ly when proper-ly relieved  
No Fitchburg girl can ev-er

make me quit my post un - til re - lieved  
Tho' it's just my

luck that hero I'm stuck and I must not be peeved.

No. 6

2nd time dance

To re - ceive, o - bey, and pass on all or - ders from the com - mand - ing of - fi - cer, of - fi - cer

of the day and of - fi - cers and non-com - mis - sion of - fi - cers of the

guard on - ly  
uers of the guard on - ly.

Turn Out The Guard 6

## No. 7

5

To talk to no one except in line of duty

To talk to no one except in line of duty

## DANCE

To talk to no one except in line of duty.

To talk to no one except in line of duty.

To talk to no one except in line of duty.

## No. 8

In case of fire or dis-order give the a-larm.

Turn out the Guard 6

No.9

To al - low no one to com - mit a nui - sance on or near my,  
nui - sance on or near my, Al - low no one to com - mit a nui - sance on or near my post. *fz*

nui - sance on or near my, Al - low no one to com - mit a nui - sance on or near my post. *s*

No. 10



In an - y case not cov - ered by in - struc - tions. To

call — the Cop - ral of the Guard. — Oh! guard — I hear you cal - ling me.

No. 11

To sa - lute all of fi - cers and col - ors and standards not en.

cased Sa - lute all of - fi - cers Sa - lute all of - fi -  
 cers And col - ors And standards that are not en - cased.

No. 12 To be es - pec - ial - ly watch - ful at night, At

night And dur - ing the hours for chal - leng - ing to chal - lenge.

Halt! And to chal - lenge all per - sons on or near my post and to al -

low no one to pass with - out the proper au - thor - i - ty. *fs* Fine.

— 100 —